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# THE ROLE OF ARTISTIC DESCRIPTION IN THE EXPRESSION OF CONTENT

(based on the stories of Seyid Hussein)

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## ABSTRACT

The artistic description, with its quality, gives the text a new poetic character and provides an interpretation of the content in the aesthetic structure. The description not only increased the artistic and aesthetic quality of literary works, but also enriched them in terms of language and style. Like many writers who took advantage of the descriptive potential of the Azerbaijani language, which is characteristic of the early twentieth century, Seyid Hussein also created successful poetic figures. Based on his creative style, he formed a unique style of description, and in this regard, managed to create authentic works at the level of figurative literary and artistic language. In Seyid Hussein's stories, the description is multifaceted and has become an expression form of different attitudes, feelings and thoughts. Using description methods, the writer not only narrates the subject, does not draw the external and internal qualities of the images, does not give a poetic picture of place and time. He delivers to the reader the psychological moods of characters, their effects on their situations and actions, feelings and thoughts to the reader in a poetic language. Artistic description played the role of illuminating the dark worlds of the characters in the stories.

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**Introduction.** Content is the most important component of the realization of a writer's idea at the stage of a literary text. Thanks to the figurative expression of the content, life events acquire an artistic and poetic temperament, acquire a certain literary structure and become an example of art. Figurative expression is an important factor that increases the impact and effectiveness of the literary work. The role of artistic depiction is enormous in the metaphorical expression of idea. The text acquires artistic meaning with the capability of the language in which it is written and the writer's ability to feel the language and express it in words. In this sense, there is a harmony between description and language, and this provides a figurative expression of the content. Therefore, the language in which the work is written must have an artistic and aesthetic character, and must be able to express thoughts and emotions. The lexical richness and the multifaceted possibilities of description of the Azerbaijani language allow the perfect harmony of the art of speech with the language and the production of literary works. Seyid Huseyn's work, distinguished by its unique style of expression and description in twentieth-century Azerbaijani literature, has valuable literary material.

**Main part.** Seyid Hussein's stories are rich in terms of artistic imagination and poetic expression. The writer creatively utilized the opportunities of artistic and aesthetic expression of Azerbaijani. It was Seyid Hussein's authentic style of expression that gave him originality. The writer's tendency to actual issues of the period is given in the context of the content. From this point of view, it is important that the content has an artistic and aesthetic structure. The way of the expression in the

literary-artistic nature is related to the level of the author's use of the figurative possibilities of the language. Prominent literary critic Tahsin Mutallimov considers the role of the author's experience and observation in the description to be an important factor and mentioned: "The observation and experience of each writer is a key factor in imagining the events and characters, it nourishes his artistic imagination and fantasy" (Mutallimov, Tahsin: 1988, 263). Figurative expression is one of the crucial factors that increase the impact and effectiveness of the literary work. On this basis, Sayyid Hussein utilized the artistic methods to achieve a figurative expression of the content.

In the story "Gilan gizi", Seyid Hussein uses artistic methods to express his concern about the fate of a 13-year-old girl who was forcibly married to an old man. The author tried to create a connection between Goncha's fate and the place where they set off, and described Safidrud's anger as a sign of revolt against the girl's future tragedy: The analogy of "an angry lion" in the sentence "That day, Safidrud was roaring like an angry lion" has a subtextual meaning and warm up the readers for the story, in addition to being a description of place. In another example, the wording of "as a neutral spectator" is an expression of the restraint of a girl who is worried about her fate in the face of a disaster on the road and her ignorance of what will happen. "However, she did not lose his composure, sat quietly and watched us as a neutral spectator, without any trace of excitement on his face."

The protagonist's conversation with this youngest girl in the caravan, which raises various questions, causes hesitation and interest in her, begins with Goncha's words "I know you". With that, the interlocutor is overwhelmed with questions such as "How would she know me!"; "What could she say to me?" An unsigned letter from a young child raises his anxiety. The astonishment of the protagonist in front of the letter he received from Goncha, or rather the surprise of a 13-year-old girl who came to him for help, is expressed by the epithet "a tragic adventure" and artistic questions: "What a tragic adventure could a girl at such a young age dream of dying?". The innocence of a schoolgirl is described by the metaphor of being "as pure and sincere as an angel" and the epithet "unopened rose." The author expresses Goncha's concern on the epithet "black fears" when she didn't receive anything on the "help letter" sent while in Lahijan. As it is told the story of what happened to Goncha, the changing mood is expressed in the form of the transformation of the voice "as pleasant as music" into "bitter crackles" - with epithets: "At first, the voice, which was as pleasant as music, lost its charm, and reminds first bitter crackles." Goncha's speech is also an expression of emotional turmoil and heartbeat: "It is thought that words and sentences were flowing like a river, it was thought to be calm or turbulent depending on the position." The words flowing out of the mouth is compared to the flow of river, sometimes in a calm manner, and sometimes in a cascade, and an analogy is created. "Don't sell my heart, my dignity, for money as a commodity! Don't rent like a shop! The metaphors of the sentences "sell as a commodity" and "rent as a shop" are very successful and in addition to being an artistic expression of the character's pleas, it strengthened the artistic and aesthetic complexity of the story. S. Huseyn likened a prisoner and Goncha who was deceived and brought to Nizamuddovla's house and kept in a closed room. "To accept one of two options; either to live here, in a closed room, as a prisoner for the rest of my life, or to agree to spend only one night with him. "

Goncha realizes the nightmare is real, only with the arrival of Nizamuddovla: "Someone came in like a nightmare and closed the door." It is no coincidence that the writer likens the fact that school girls are Nizamuddin "wives" to a nightmare. The metaphor "the hand as heavy as iron" in the sentence "the hand as heavy as iron clung to my shoulder at that moment" is described as a force attacking Goncha's spirit, morality, and honor. Thinking that she will be saved by suffering one night, Goncha suffers for a lifetime. "As the sun getting rise, my heart grew stronger. The epithet "despised house" and "terrible dungeon" in the sentence "I will get rid of this despised house, this terrible dungeon" describe the image and spirit of this dark room.

The writer likens the protagonist's failure to keep his promise that "if a catastrophe had occurred, I would not have spared any sacrifice to save you" to the bravery of a "fake wrestler," and expresses his helplessness in with artistic depiction: "It was as if cold water had been poured on me. My limbs were paralyzed". The hero, seeing that the situation in that girls like Goncha found themselves, and the fate they lived, had no "light of hope," condemned this story to be forgotten as a memory of the past, a "hazy shadow of the past". The epithets in the sentence are an artistic expression of this mood: "... All the pages of my life in Iran were forgotten in the hazy shadows of the past".

The writer expresses in artistic terms that Goncha faced this fate due to the degenerate mentality of the East, and that all is a manifestation of the old life: "As he turned the pages of his life, all the negative

aspects of Iran's imaginary Eastern life, its rotten medieval culture, and the ugliness of the tyrannical rule, were revealed to me as a movie tragedy." Seyid Hussein used the diversity of the word palette to ensure the richness of the aesthetic content of the story, and created a parallel in the descriptions of the environment and time in the mood of the characters and the flows of events. There is a correspondence between the course of events and the descriptions of environment in the story. There is a subtext between the description of nature in the sentence and Goncha's hopeless gaze, which could not reach its final salvation. "As the sun closed its longing eyes on the universe, reminiscent of the last look of a girl with tuberculosis, I was looking for supplies for the trip". The landscape in the sentence is a mockery of nature to this "false hero" who is ready to help those who have suffered because of the "unwritten rules" of society: "I thought the trees on the shore were laughing and making fun of me," she said.

Seyid Hussein's story "Gilan gizi" is one of his most successful stories in terms of artistic and aesthetic expression and description. He described the fate of Goncha and girls like Goncha with the writer's metonymy "Gilan gizi". The story also symbolizes the typical human and situation of the time. The description of the ignorance inherent in Sayyid Hussein's storytelling in the form of going into a slumber is given here in the example of "the whole city": "The whole city was asleep". The author also symbolized unequivocal acceptance of the situation at that time by everyone: "Everyone was on side of the Nizamuddovlas (the rulers) and found the girl guilty just because of the gender".

In the story "A Sad Memory", the hero, who tells the story of Khadija, whom he knew from an early age and followed in her life, expresses in artistic terms that a common destiny has created a bond between them: "Khadija was a complete confidant and companion to me. In the sentence; "If there was anything that attracted the attention, it was her extraordinarily thick chestnut-colored hair." thick chestnut-colored hair was depictant of her appearance. But the author uses epithets such as "illiterate girl", "very kind" and "generous" to describe her personality and character portrait in following example: "Khadija was an illiterate girl. Sometimes she would insist on a word she said, forcing everyone to reckon with herself. Nevertheless, she was a generous, and very kind girl."

The story is told in the first person, and when he met Khadija years later, he could not recognize her. She is married to a rich man, she dresses and look well. Sayyid Hussein showed that the narrator was trapped in the clutches of thoughts is expressed by the means of description in the following sentences: "My brain was middle of many dreams"; "So I woke up". Professor Tehran Alişanoğlu, researching the author's works on women from a topical and problematic point of view, wrote that Seyit Hüseyin followed the emancipation process of the Azerbaijani woman at all levels: "There is no such moment of the internal change of Azerbaijani womanhood in the 1920s that Seyit Hüseyin should have missed it." (Alishanoglu, Tehran: 2006, p.108).

The confrontation between the two lives, which is characteristic of Seyid Hussein's storytelling, from different perspectives, continues in "The Minister of Internal Affairs". In this story, the issue of old and new life and order is compared in the village in terms of different political systems. In the work, the root of the tribalism in the Abu-Hasanlis and the Haji Jahangirlis, the hegemony of the tribe that behave toady to the local police, and the disasters that resulted from all this are presented as a short overview of the old life and order. With these happenings, Shukur, a teacher assigned to the village, opens his eyes to reality and sees the futility of the government he had high hopes for. The writer gives old life and order in the example of Balakishi: "His hard and miserable life had completely changed his face. He looked at Shukur with a wrinkled face." Here the epithets "hard life" and "miserable life" represent the old life, and the expression "wrinkled face" is interpreted as a reflection of what a person has experienced. The story which is written under the influence of Soviet ideology refers to the "old life" period of national government. The desire to propagate communist ideology by denying the old order and exaggerating its futility is even more evident in this story.

In the literary work, the author created epithets by giving the qualities of those destroyed as a result of tribalism between the Abu-Hasanlis and the Haji Jahangirlis with their qualities: "Many haystacks were burned, *productive cows, buffaloes, and fast horses* were killed, *beautiful girls and brides* were abducted, and blood was shed." The writer also uses epithets to describe Shukur's public goals and his position in the newly formed state and government: "Shukur himself came to the conclusion that the newly formed national government and the *young country* need more *intellectuals* than anything else." The epithet "young country" in the example represents the independent state - the Azerbaijan Democratic Republic, founded in 1918, and the term "intellectuals" refers to different areas of ideological activity pursuing an enlightened policy that ensures the development of the country and the citizens.

Seyid Hussein's story "His Son" is also the subject of a clash of political ideas. The work confronts the parties, even the two brothers in the family, while the April and October revolutions of 1917 lead to a complete change in the previous life and order in Azerbaijan. This is the main motive of the story. Although Mirza Qadir's brother, who worked in the printing house, was kind at first, their relationship deteriorated when Nasir wanted to start his own life. The ideological discrepancy between Nasir and Mirza Qadir also manifests itself over time. In this communist-inspired story of Sayyid Hussein, the proponents of innovation, the representatives of the government who bring light from the darkness to the "oppressed" people, are Marxist-Leninist. From this point of view, Mirza Qadir is described as a representative of the old, Nasir - the new - communism. In the story, the writer shows the October Revolution as a symbol, a reason that overthrew the old order: "The October Revolution collapsed Mirza Qadir's quiet life and his brother's respect and sincerity for him." Mirza Qadir points out that the situation in Baku will change in the aftermath of revolutions: "He did not see the future of Baku well". The word "Baku" is symbolized here and means change at the national level. At a time when the Russian revolutions engulfed Baku and Azerbaijan, Mirza Qadir was forced to leave the country. Years later, Mirza Qadir, who had the opportunity to write a letter to his son, could not communicate with him, and there was a misunderstanding between them due to the alphabet. Sayyid Hussein skillfully gave this polarization, the alienation of father and son from each other by the changed living conditions in the form of an alphabet: "You wrote in the old alphabet, but I can read only with the new alphabet." If Mirza Qadir represents the old life and ideology within the old and new relations, his son is the new one. The definition of the "old alphabet" in the example refers to the environment in which Mirza Qadir read and grew up, while the "new alphabet" refers to the period and environment of his son.

In the story "Agaverdi", Seyid Hussein creates the image of ordinary people who suffered because of their ignorance in the example of Agaverdi. Writer expresses Agaverdi's inner anxiety outwardly through artistic means. In the sentence "His eyes were sunken, his face was very thin, and the hair on his head and face was noticeably whiter," he created a metaphor and described the eyes of a person who had lost weight as if eyes had fallen into a hole. The author gave the connection between person's physical appearance and mood in the sentence "This man turned out to have had crises and painful moments in the last two weeks", with the help of epithets like "crisis situations", "painful moments". The writer uses metaphors and similes to describe the inner state of the protagonist. Here he metaphorically describes Agaverdi's drowning in a whirlpool of thoughts and the fact that every time he thinks of this event, he has no choice but to grieve and regret it. By comparing the spiritual burden that Agaverdi could not bear with the physical burden, he creates an analogy, and he is likened to a man groaning under a heavy load: "It was as if he was suffering under a heavy load."

The digits of the number he sold with his own hands do not come out of his mind or in front of his eyes. The verb that is mostly utilized with humans - "leave" is used with digits to create a metaphor: "Only digits do not leave me alone." Hussein also describes the psychological state of despair through metaphors: In this example, the author creates an analogy by comparing the digits of the lottery numbers with people that are participating in parade. The figures he sees in the newspaper pass in front of his eyes like people in the official parade. In Seyid Hussein's story "Goodness and the Month of Blessing", pilgrims and akhunds, who set up a market for themselves every Ramadan, deceive Bakhtiyar with the game of "goodness" and "blessing". They assure him that the cost of this month will return superfluously. For this reason, S. Hussein exaggerates this kind of blessing and goodness of the month of Ramadan. "Akhund said that fasting is a month of blessings and goodness, and that all the gates of heaven will be open, and that this month is a great blessing," a metaphor was created in the form of "all the gates of heaven are open." Unable to benefit from the "blessings" and "goodness" of the month of fasting, Bakhtiyar's income from this purchase becomes "black news". He described the mood of Bakhtiyar and Hokuma, who lost a yellow cow and a black ram at the end of the month, with metaphors and analogy: "Hokuma's slow weeping at the thought of the cow pierced his heart like a dagger and hurt his conscience." The metaphor of "piercing like a dagger" was created; "Pain of conscience" is metaphorized as a pang of conscience. The descriptions in the sentence "In the large yard, the akhund was having fun with a thin, clean summer robe and a black ram with horns" are not only a description of the place, but also of the outcome of the akhund's debt. In the story, the image of nature is drawn with artistic words - epithets: "He listened to the interview of his former master Haji Karim and the village mullah Akhund Mirza Ali, who had a sweet conversation under of the sun."

A separate analysis of the stories in terms of artistic description also shows that Seyid Hussein remained faithful to the real tradition of painting and depicted the material of life in vivid detail. The modernity of the writer, his sensitivity to the existing problems of his time was the main factor in determining his writing criteria. Regardless of the direction in which Seyid Hussein works, his commitment to modernity is evident in every of his writings. Prominent researcher Aydin Huseynzadeh notes this in his research: "The writer recommended not only all his pen friends and even his contemporaries to write about modern life, to take the subject and people" from our present".

**Results.** The artistic description provides a figurative interpretation of the conveyed context. Namely, through the methods of description, the writer's idea takes an expressive form in the structure of the literary-artistic text, and the power of the literary word is conveyed to the reader in the most effective form. Seyid Hussein expressed his tendency to the most topical issues of his time in the stories he wrote with his unique style of description. In his works, the writer described the real face of the subject of life with the most realistic and full plates and gave them a special naturalness and vitality. For this reason, the stories of Sayyid Hussein are a very valuable source in terms of real depiction.

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